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Khorshid, however 
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9. Murder of Siyavush at the bidding of Garsivaz (96a)

Kay Kā'ūs learns of the advance of the army of Turān under Afrāsiyāb, and, since it will distance him from Sudābāh, Siyavush volunteers to lead the army of Iran against the threat. Accompanied by Rustam and other heroes, Siyavush is victorious at Balkh. Afrāsiyāb has been alarmed by a dream; Garsivaz assures him that it portends success, but the wise men of the court interpret it to mean that conflict with Siyavush would be a disaster for Turān, especially if Siyavush were killed. Afrāsiyāb sends Garsivaz to Siyavush with gifts to sue for peace. Siyavush pledges this. Kay Kā'ūs, however, orders that warfare should be resumed. Rather than break his word, Siyavush resolves to go into exile in Turān; he is well received by Afrāsiyāb. Siyavush marries Jarijah, a daughter of Afrāsiyāb's wise counsellor, Pirān; and later, in spite of misgivings aroused by a prophecy that the union of Turān and Iran will lead to the ruin of the former, Afrāsiyāb permits him to marry his own daughter, Farangis. Siyavush is granted an eastern province and builds the castle of Siyavushgird. There Jarijah gives birth to a son, Farūd.

Garsivaz is envious of the favour in which Siyavush is held and suggests to the king that the prince is plotting against him. Afrāsiyāb sends for Siyavush, but with evil intent Garsivaz advises the latter not to comply. Siyavush sets out towards Afrāsiyāb, charging the pregnant Farangs that, if she should bear him a son, he should be named Kay Khusrū. Afrāsiyāb sends his army against Siyavush. The prince will not allow his men to fight; they are cut down, and he is wounded. Siyavush is brought before Afrāsiyāb, who orders his execution. Pūrshān, the brother of Pirān, pleads for restraint, but Garsivaz argues for action. Farangis comes to plead with her father for her husband's life; she is imprisoned in Afrāsiyāb's castle as though she were mad. At a glance from Garsivaz, Gurūy takes Siyavush roughly by the beard. As the prince prays that he will be succeeded by a son and laments his destiny, he is dragged into open country, to a place where he once outdid Garsivaz in archery, and he is forced to the ground:

'Gurūy then set a golden dish in place
And like the butchered sheep he
wrenched his face'.

Siyavush's throat is cut, and the blood collected in the basin is cast upon the ground. From it springs a plant known as 'Blood of Siyavush'. Pirān dissuades Afrāsiyāb from killing Farangis and takes her to his palace, where she gives birth to Kay Khusrū. Pirān tells Afrāsiyāb of the child, and the king resigns himself to letting him live. Pirān takes the child to be brought up by shepherds. Later Pirān extracts from Afrāsiyāb a promise that he will not hurt the child, and presents him at court. Afrāsiyāb permits his daughter and grandson to return to desolate Siyavushgird.

When Rustam hears of the death of Siyavush he kills Sudābāh and swears revenge on Turān.

The subject is found in both the Shāhnāma for Ibrāhīm and that for Bāysungur, though the former shows a late phase of the action. In the latter Siyavush is still wearing armour, and various warriors surround the scene, so that the action seems a brutality that arises immediately from the battlefield. By contrast, in Muhammad Jīkī's Shāhnāma, the separate and sunny aspect of the scene lays a greater emphasis on the intention of Garsivaz. The active group is of three persons: Siyavush, who as a prisoner is wearing only white drawers; Gurūy, who wields the knife from behind him, in the manner of a ritual killing; and an attendant who catches the blood in a basin. A purūk (running footman) links this group to mounted watchers in the upper right: the crowned rider should, in the logic of the narrative, be Garsivaz rather than Afrāsiyāb. The landscape, which appears simple, is carefully composed. There are two principal colours for the ground, one a light blue, the other a lightish coral, variants on which occur in many subsequent scenes. Warfare is often waged on a coral ground. The present dark deed is shown against the cooler colour, whose edge rises in a diagonal to the right, echoing the disposition of the figures and cutting them off from the coral ground beyond. This conveys an impression of concealment. Trees, rendered with great finesse in patches, streaks and dots, take the role of spectators, with a dead stump above the killing group.
10. Farūd shoots Zarāsp (119b)

Gūlara, father of Giv, dreams that Sīvāvsh has a son; Giv is sent to find him, and he leads Farangis and Kay Khusrau to Iran. Kay Kā’is eventually seizes his throne to Kay Khusrau. The young king sends an army under Tūs to Tūrān to avenge his father, but he orders that it should not enter the territory of his half-brother Farūd. Tūs disobeys the latter command, and passes by an easier route near Farūd’s castle. Farūd and a councillor, Tūkhvār, go to Mount Sapad, and from that high vantage point survey the army of Iran. Tūs sends Bahram to discover who the young man is, and Farūd offers to join the avenging army. However, Tūs sends Rūmūz to attack Farūd. The young prince shoots him through. The same fate awaits Tūs’s son, Zarāsp:

‘Through hauberk, saddle and body sped
The needle-like arrow, and his soul fled’.

Tūs is angry and launches himself to avenge his son. Too late Tūkhvār begins to warn Farūd of real danger; however, Farūd kills Tūs’s horse, and the general retires on foot. Giv attacks, but Farūd is told that it was he who guided Kay Khusrau to Iran, and again he kills only the horse; to laughter, Giv walks back towards the army of Iran. Giv’s son Bizhan borrows a horse and begins his attack; Farūd shoots his mount, but Bizhan continues upwards on foot. Farūd retreats to the castle, but Bizhan kills his horse. That night Farūd’s mother, Jarirah, dreams that the castle is consumed by fire. The following day the Tūrānians are defeated.

When only Farūd is left, he turns towards the castle, but is caught between Bizhan and Rubhām, and his arm is cut off. Farūd gains the castle, but his wound is mortal; as he lies dying he tells the womenfolk to cast themselves from the walls. When he has died Jarirah sets fire to the castle, kills the horses, and then herself beside her son. When the Iranian warriors reach the scene, they weep and reproach Tūs. Tūs orders a splendid tomb to be built for Farūd.

This appears to be the first illustration from the manuscript to have been published in colour.21

The scene is a remarkable example of how the Persian painter treats space, time and movement—already in 1958 Pinder-Wilson noted the effect of height created by the stepped upper line.22 The moment is very carefully defined: it is an instant after the fatal shot has struck home. The eye is first drawn to Farūd. He is in the dramatic posture of an archer who has loosed an arrow, his eye is still on his target, but both arms have begun to sink. The viewer’s eye then reconstructs the flight of the arrow as it is drawn to the centre of the picture, where Zarāsp has already begun to fall forward. The group of rider and horse is charged with implied movement, as Zarāsp slumps to the left, the horse turns its head nervously to the right as it tries to rebalance itself. Clearly Zarāsp’s slide will continue and the rider and horse will peel apart. The horse’s legs remain active in an effortful walk up a steep bank, the gradient of which is mapped by lines of purple rock.

Various purplish hues appear in the rocky outcrop to the left, Zarāsp’s robe, and the banner of the army of Iran, a fact that links the work of the present painter to Bāysunghur’s Shāhānšah, in which purple is also much favoured.23 The connection is supported by the roundness of Farūd’s face, the densely packed warriors, and the rather old-fashioned trait of warriors’ heads deployed in a line low in the picture. Other ideas also are already exemplified at earlier moments in the tradition. The vision of a horse going up hill and seen somewhat from the rear is already present in ‘Iskandar visits the Brahmins from the great Mongol Shāhānšah. While Farūd with a brick wall behind him is present in an early fourteenth-century picture in one of the Diez Albums in Berlin.24 However, the composition, with castle and watchtower high on the left, could be derived—at whatever remove—from ‘Humāy kills the demon sorcerer’ in the Anthology Add. 27761 for Iskandar Sulṭān (pl. 14).25
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11. Ruhām attacks Bāzūr, the sorcerer (135a)

Tūs, who has been demoted from command of the army, is restored to his position at Rustam’s urging, and continues to prosecute the war. His opponent, Pirān, sends a sorcerer, Bāzūr, up a high mountain to send foul weather upon the army of Iran. The sky is darkened with snow and wind and rain. While the Iranians’ hands cannot manage their spears, the Turānians wreak havoc. Tūs prays to God as Lord of Fire and Wind for deliverance. A sage then appears and points out to the hero, Ruhām, the position of the sorcerer on the mountain. Ruhām climbs to confront him:

‘The sorcerer set about to match his zeal,
He brandished high his mace of Chinese steel’.

Ruhām’s sword cuts off his hand. A great wind rises and clears the snow. Ruhām descends to the plain as the sunshine returns. Seeing the results of the earlier carnage, Gūzarī is eager to counter-attack at once, but Tūs insists on an orderly battle array. However, the heroes of the front line are not supported by the body of the army. Giv brings back the renegades. As darkness falls, Tūs tells his commanders to find a place to pass the night: sand and earth will have to suffice for the resting place of the dead.

The scene does not show snow, though greyish pink clouds cluster in the upper right. The rock colours are bright with a threatening purple mass backing the dark face of the sorcerer. Again a step in the upper line conveys the effect of height, but, whereas in the previous picture the line of action travelled downwards, here it rises. The stride of Ruhām and his heroic stroke end at Bāzūr’s neck. The sorcerer’s mace, held almost horizontal, leads back into the picture, and to the army waiting below. Indicated in a very minimal manner by two heads, two half-helmets, and six pennanted lances, the army recalls the subtle marginal drawings in the British Library’s Shamsīnamah of c. 1405, though Ruhām’s stride is in the more robust style of the illustrations in the Epics of 1397 (pl. 12), while the composition recalls ‘Majnūn receives a letter’ in the Nizāmī of 1431. The dominant stylistic influence, however, is from Bīyāshūr’s Shihānamah, where strong colours are used for rock, and where ‘Combat of Gūzarī and Pirān’ supplies the main lines of the composition.

A tree on the horizon, painted with exceptional skill, its leaves various in colour, and its trunk mottled in graduated tones, may also be seen as a development of that style.